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fication of the Good Shepherd, the Lamb, the vase of milk, and the fishes ; and the actual teachings of the Church laid down in these early books explains the ancient representations of the catacombs.

Backed by such a technique and sustained by such inspirations, the Christian art, of which Mr. Pératé develops the history during about six centuries, was more symbolic before the Peace of the Church, more rich and more complete after that peace. The art of the catacombs does not represent the sufferings of Christ ; the passion and the crucifixion do not appear until the fifth century. Nor does it represent the sufferings of the martyrs. In fact the art of the earlier catacombs before the Peace of the Church did not know the solemn and triumphal representations of Christ giving the law or of Christ as judge ; still less does it exhibit the grand scenes from the Apocalypse.

With the symbolism with which it was familiar the Christian art of the primitive epoch easily represented, under cover of biblical allegory, the stories and teachings of the New Testament ; Moses striking the rock, for example, represented St. Peter. When art became less exclusively symbolic, it did not on that account neglect the biblical scenes that it had been accustomed to represent ; easily combining the symbol, which it preserved, with the thing symbolized, without further concealment, it conceived those majestic compositions which unfolded before the eyes of the faithful the parallelism of the Old and New Testament.

This parallelism, though very frequent, did not become a rule in any measure. Very often, in the second period of Christian art, we find representations sometimes still exclusively symbolic, sometimes purely historic without any symbolic significance, as biblical scenes chosen and distributed haphazard. But whatever may be the epoch at which we look, the habitual preoccupation of this Christian art is always, following the expression of St. Gregory, to give to the faithful a "catechism in images." Decoration throughout had but one aim : its purpose was to instruct and to recall to the mind, through the eyes, both story and doctrine.—GEORGES GOYAU, in *d'Archéologie et d'Histoire*, December 1892, p. 494.

W. F. GREENY. *Illustrations of Incised Slabs on the Continent of Europe*. Norwich : Goose & Co.

The present volume is a companion to one published by the same author in 1884, illustrating eighty "Monumental Brasses on the Continent of Europe." This, though somewhat smaller in size than the book on brasses, contains photo-lithographs of as many as seventy-one rubbings and tracings of the slabs themselves. It is surprising, see-

ing what splendid monuments some of these slabs are, and what a number of them has survived, that no work on the subject has hitherto appeared. The slabs are of a much simpler character than the brasses; this is mainly due to the greater ease with which metal can be worked and ornamented.

The series illustrated ranges in date from the middle of the twelfth to the end of the sixteenth century, and comprises thirty-five Belgian, twenty-five French, seven Swedish, and four other examples. The dates of the four examples assigned to the twelfth century seem too early by far, as heraldic and other evidence will show.

In the case of slabs of the thirteenth century, Mr. Creeny is on safer ground, for many of them are dated; of these there are twenty-six fine examples commemorating ecclesiastic, military, and civil personages. Three slabs of this century deserve special notice. The first of these, now in the Ghent museum, was found in a canal near Ghent, where, with others, it had formed the flat bottom of a sluice. The device represents an embattled gatehouse with grated entrance, surmounted by a smaller tower and two figures in mail, one with a cross-bow on his shoulder, the other sounding a horn. The principal lines are filled in with color, giving a very unusual yet not unpleasing effect to the composition. The second slab represents a man hawking; and the third is a charming memorial of Hugues Libergier, the builder of the destroyed church of St. Nicaise at Rheims.

Of the fourteenth-century slabs, several are noteworthy for their richness, as that of an abbot at Ghent. The military figures of the earlier part of the century usually have emblazoned ailettes and mail gauntlets slipped off the hands and hanging from the wrists; the shields are of moderate size and slung round the waist. Besides affording interesting examples of costume and armor, the slabs of the thirteenth and fourteenth centuries exhibit an excellent series of canopies. These are at first of simple character with plain side shafts, and sometimes panelling and roofing above. About 1250, angels with censers are often introduced. At the very end of the thirteenth century panelled buttresses or pinnacles appear at the sides, and in such examples these are often filled with niches containing images.

The selected examples of the fifteenth and sixteenth centuries show a much greater variety of design than the earlier slabs. The first half of the sixteenth century introduces skeletons and miscellaneous subjects generally, such as a picture of the Entombment at Rome and a grand slab with armorial insignia from Venice. Of Mr. Creeny's plates it is impossible to speak too highly. They have been repro-

duced by photo-lithography by Mr. Griggs from rubbings and tracings of the slabs themselves, judiciously touched up in places, but in no way "restored."

The descriptions that accompany the plates are sometimes far too short, although this is partly compensated for by the excellent plates, which speak for themselves.—*Athenæum*, November 12, 1892.

THE RENAISSANCE.

LEON PALUSTRE. *L'Architecture de la Renaissance*. Paris : Quantin.

This volume is remarkable for a rare combination of good method and knowledge of detail, enlivened by a wise use of general views, which are here and there made to do their proper service to the reader as landmarks. The first and second books, which deal with Italy and France, are, as one might expect, the most suggestively handled and the fullest in matter. The third, which embraces the rest of Europe, is also good, as far as it goes, but it does not go far enough, and, compared with the complete and workmanlike chapters which precede it, has a somewhat insufficient and perfunctory air. Yet so clear is the writer's conception of his subject as a whole that, in spite of the comparative slightness of the concluding book, the student never ceases to feel that he is really reading something of the history of nations, as well as the story of the great series of civil and ecclesiastical monuments which succeed each other in M. Palustre's pages.—*Athenæum*, October 1, 1892.

ÉMILE OLLIVIER. *Michel-Ange*. Paris : Garnier Frères.

LUDVIG VON SCHEFFLER. *Michelangelo : eine Renaissancestudie*. Altenberg : Geibel.

GABRIEL THOMAS. *Michel-Ange, Poète*. Paris : Berger-Levrault.

The first two of these authors, MM. Ollivier and von Scheffler, give us almost opposite views of Michelangelo ; one presents us with a reactionary Catholic, the other with a Neo-Platonist. M. Gabriel Thomas, who is last in the field and makes more modest pretensions, takes Platonism for granted, and devotes himself to a sympathetic (if not very searching) little essay upon the Platonic tradition—as he deems it—on Italian erotic poetry, from Dante's time to that of the great sculptor who in many respects reflected him. Thus bluntly stated there is nothing very surprising in any of these views : in fact, M. Ollivier's is curiously old-fashioned in the way it leaves the Renaissance out of account ; but Herr von Scheffler in reality goes further than any previous critic. Some of his conclusions may require